

FREE!

February
1995

in
TUNE
SOUTH JERSEY'S MUSIC MAGAZINE

on the inside

In Tune Night
featuring
The Laura Shawen Band

**Moments
Notice**

**The Fabuulous
Menzel Bros.**

**G. Love &
Special Sauce**

Cinderella

**The Danny
Eyer Blues
Band**

**Edgar
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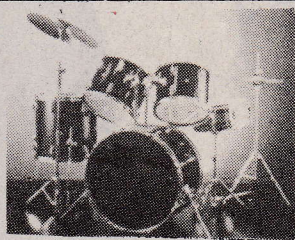
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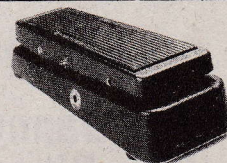
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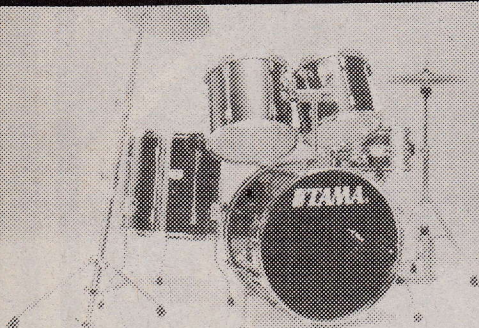
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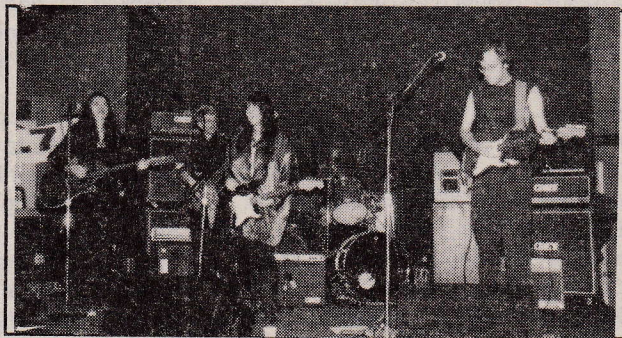
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See Story
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Photo by
Ed Mason



THE

WIRE

Hi-Ho! Enter *The Wire* for Feb. Here's the B-Days: HUGO CATANO (*Dead Ringer*) 21, JAKE E. LEE (ex-Ozzy, *Badlands*) 38, ALICE COOPER 47, AXL ROSE (*Guns*) 33.....As I sit here listening to TYPE O NEGATIVE's "Bloody Kisses" CD (a fantastically strange disc), I'm waging a war with a nasty case of the flu. Please bear with my medically induced ramblings during the following. I give you the news.....SKID ROW are in Vancouver, Canada currently recording their new disc, "Sub-Human Race." Some of the track titles include "Frozen," "Bonehead," "Beat Yourself Blind" & the title track. Hope to hear from Baz and the boys soon. I hear it's very heavy!!.....Good to see VAN HALEN out with their new disc, "Balance!" I'm sure you've heard a couple tracks on the radio. Although V.H. has lightened up a bit since their earlier albums, it's great to hear they haven't jumped on any bandwagon, as have many. Hell, as far as I'm concerned they're still in the driver's seat!.....Look for new VINCE NEIL entitled "Pirate Radio" around April 11th!.....I'm drooling already about new FIGHT coming out around early April entitled "A Small Deadly Space" as well as new OZZY! Looks like April is bringin' some Heavy Metal showers! Let it rain!.....It appears that Metal Gods, JUDAS PRIEST are history amidst rumors of a rift between guitarists' K.K. Downing & Glen Tipton.....Hey! I gotta hand it to "The American Music Awards" which aired this past Jan. 30th! These award committees never fail to hit the nail on the head! Remember when "The Grammy Awards" named JETHRO TULL the winner in the Heavy Metal category? Pretty accurate, right? METALLICA had nothing on Tull's intense, pounding rhythm section & how about IAN ANDERSON's down right thrashing, brutal flute work?!! Whew! Well, the nominees in the Heavy Metal category (Yes, I said Heavy Metal) on this year's A.M.A.s included STONE TEMPLE PILOTS, PEARL JAM & the non-stop driving, thunderous sounds of NIRVANA!!! Jeez! I was biting my nails! I thought it was gonna be a 3 way tie since they're all so viciously HEAVY, but when all the smoke, fire & fog cleared, the heaviest of all-time, NIRVANA, emerged victorious, leaving S.T.P. & my buddy Eddie & Pearl Jam in a broken heap! That's right people, this year's A.M.A. for best Heavy Metal/Hard Rock band goes to NIRVANA!! As you people have probably already guessed, I just have one question. Can someone please tell me, if *Nirvana* won "Best Heavy Metal/Hard Rock" band, then WHAT IN HELL do you call what I've been listening to in the likes of PANTERA, MANOWAR, METALLICA, MAIDEN, SAVATAGE, FIGHT, QUEENSRYCHE, etc. apparently masquerading under the guise of Heavy Metal??? Boy, the industry sure had me hoodwinked. Don't I feel like the fool! The industry saved the heaviest of them for last. BLACK SABBATH, eat your heart out! NIRVANA, you are the true "MONSTERS OF METAL!" (Somebody STOP ME!! Hey, a little sarcasm never hurt anyone!) But seriously folks, a message to these "suits" & awards committee members: You instated a new category for Heavy Metal/Hard Rock a few years ago (FINALLY!), please don't abuse this category & insult the listeners of H.M./H.R., they're *Alternative* &

you're fooling no one (I'm sure *Alternative* fans were shocked to find out that they've been listening to Metal according to you) & making yourself appear unaware & ignorant to the music scene. Thanks for listening. (YEAH, RIGHT.)

On a local note.....First off, I'd like to say "HELLO" & WELCOME to "THE WIRE" and IN TUNE MAGAZINE, to our newest distribution area, VINELAND!.....DEAD RINGER will be releasing their first full length CD entitled "Livin' in Sin" very soon! They've also begun writing new material. Some of the newest titles include "The Way of Life" & "Space P*ssy" in which a human & an alien engage in, shall we say, "inter-stellar relations".....Thanx much to "John Boy" for the FRANK SINATRA passes! Now I can finally stand in front of the "Chairman of the Board" & hear him say, "Hey! Who the hell let you backstage you hippie freak, you?! (HA! Ha! I love it!).....I caught CINDERELLA at the Birch Hill, I must say, when I got to the top of the stairs at this club, I almost fell over! It was Heavy Metal heaven! They even played metal between sets over the P.A. which was thunderous! I couldn't begin to guess how many people were there that night, but it was an awesome sight! If you're looking to escape this deluge of "Modern Rock" that some clubs are force-feeding & pummeling you with and if the Circle Tavern is having a slow night, which is very rare, (& you don't mind a little travelling) hit the Birch Hill, where the solid rock is really at!.....Hey! Did any of you IN TUNE readers catch the Jan. 14th "Sound Off" letters to the editor section in the A.C. Press concerning "Casino Appearance Standards?" Apparently 3 male casino employees were disciplined due to hair length/style. Drummer Bob Grant of SWINDLER was also one of the people who "lost" his hair due to this new rule. PEOPLE! PLEASE! I'm drowning in a sea of archaic standards here! I'm personally getting sick of hearing this phrase, but "IT'S THE 90'S!" Actually, you could have said 6 years ago that it's the 80's & the phrase would've still applied to this "hair hang-up." I agree with a lot of the people who wrote in to the Press saying things like, "They're not so much concerned with the length of a guy's hair as to it's cleanliness" & about the fact that cocktail waitresses are required to wear outfits that can also double as beach attire for a good day of tanning on the Green House beach in Margate! While I personally don't mind this view, I'm shocked that there isn't a gaggle of women casino trekkers moaning about the fact that their husbands need a new pair of glasses & a lint brush from trying to look out the sides of their faces at the waitresses while dragging their tongues! No! You don't hear anything from the peanut gallery about that, do you? What truly offended me was a comment made by a person from Egg Harbor, NJ referring to people, such as these employees, as "maggot-infested, long haired hippie freaks." Please, you don't even know these men! The photo of them showed the one guy with his long hair in a ponytail & it appeared to be well groomed. What's the problem??? I honestly can't see how it could actually physically offend someone, unless (since we're mudslinging here) they were some sort of "red neck, backwoods, stump-jumpin' bigot, who still lives in the

stereo-typical world that paints 'long hairs' as 'drugged out, tie-dye, head band, sandal wearing, pot smoking, free loving hippies.'" WAKE UP! Even if they were, they ain't bothrin' ya'll cuz, theys just doon they job! Ya'll jus' leave 'em by they lonesum & ifin' ya'll can't handle it jus' head on back to your turnip patch! I also agree with the person from A.C. who basically stated that it's about time that casino execs (& stump jumpers alike) realize that this IS 1995 & (hold on tight) men actually do wear their hair long & the majority have no members of the insect world residing within & it's also definitely time to drop the "Hippie Freak" stigma from the 70's! It just ain't "groovy" anymore people. Long hair is nothing more than just that, long hair, & should not be grounds for discrimination & made to be cut, especially if you were hired with it! Live it. Learn it....Drummer *Chuck Miller* of MOMENTS NOTICE contacted IN TUNE to let us know that they're currently in the studio with *Glenn Evens* of NUCLEAR ASSAULT producing. (Whew! Wonder what kind of influence *Glenn* may have on *Moments Notice*?) There's also something in the works with the "*Music Marketing Network*" in Red Bank, NJ & they'll also be heading south to the land of sun, fun & wet T-shirt contests -- Florida!, for some gigs. (so far, 2 shows on Feb. 18th in Daytona) Good Luck guys!!.....I received a fax from A.K.A. Studios to let me know that the "DEAD END KIDS" are alive & well & have just finished their new demo tape for airplay at A.K.A. After the demo aired, they were contacted by an investor who is now funding the recording & manufacturing of a full length CD. TRIBAL SCREAM is also going back to A.K.A. to lay down some new tracks. A.K.A. engineer/producer Tom Hollenden (11:11 producer) is often hired to produce at infamous 48 track studios, such as KAJEM & THE WAREHOUSE. Tom was also just recently nominated to be included in the prestigious "*Who's who World Wide Registry*" for what the *Office of Public Affairs* has deemed his "High Standards of Achievement." Congratulations Tom!.....Her's a cool semi-local note for ya! Gov. Christine Todd Whitman has kept her campaign promise to "shock jock" HOWARD STERN for his supporting of her campaign. He's getting a roadside rest stop/restroom named after him! It's on 295 South in Springfield Township, NJ. What a pisser! Ain't that da sh*t! (sorry for the puns).....Even though it's still a couple months away, I wanted to tell you all to keep an ear out for "METAL RELIEF 3" to benefit the AMERICAN CANCER SOCIETY on behalf of my father, *Robert L. Conover*. I hope to have the concert sometime in April if everything goes as planned! Any bands wishing to be considered for "METAL RELIEF 3" to benefit this charity, please send press kit/tape/photo or fax info to C.R.I. Productions. The sooner, the better!LATE BREAKING NEWS!! From the "*It's about time*" dept., apparently things didn't work out exactly as planned between progressive metallers SILENT WARRIOR & J.T. TAYLOR. The split was amicable & J.T. will be concentrating more on his DRAGON SWORD TATTOO business & they all wish him the best of luck! This situation, however, left SILENT WARRIOR without a vocalist, yet again!!! (these guys are EXTREMELY picky about vocalists!) Just when they figured it was back to the usually fruitless search & audition mode, who comes out of the shadows, MICHAEL PARTLOW, former lead vocalist for SILENT WARRIOR! *Michael* & SILENT WARRIOR should have started to "test the waters," so to speak, by the time you read this, & hopefully, I say HOPEFULLY those waters



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	11 Sid and the All-Stars

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will churn into a tidal wave of progressive metal that is SILENT WARRIOR!!! (a footnote here: in case anyone was wondering, *Silent Warrior* have not broken up! They have been steadily writing new material, since the last time you saw them, patiently waiting for the right vocalist to return to the stage with & KICK YOUR ASSES ONCE AGAIN! Stay on the WARPATh!.....Last, but certainly not least, I received letters & packages from KABUKI SPYDER (Thanx for the complement on "*The Wire*" guys), YCLEPT, SKIN TRIPP's newest tape entitled "*Negative*" & an AWESOME tape from *Frank DeHaven* & the Philly based band EGO DEMON!! These guys are gonna BLOW YOU AWAY! But I don't have enough space to fill you in this issue, because I shot my mouth off too long, but I don't care, it all makes sense to me. Catch me next ish & I'll fill you in on the aforementioned bands & all the lowdown!

C-YA!!!

--BOB CONOVER

*****ATTENTION LOCAL BANDS!! Don't forget, if you would like to update your situation (new members, exiting members, studio news, demo reviews, birthdays, grunts, gripes, bitches, etc., send the info my way by mail or FAX at: C.R.I. PRODUCTIONS/PROMO, 4555 Catawba Ave., Mays Landing, NJ 08330. FAX line: (609) 348-6558.

Metal Relief T- Shirts are still Available. Send check or Money Order for \$10.00 plus \$2 postage and handling payable to Atlantic City Rescue Mission to C.R.I. Productions 4555 Catawba Ave., Mays Landing NJ 08330. Available sizes XL,XXL.

IS THERE INTELLIGENT LIFE OUT THERE?

Well... now that we have all of that holiday stuff behind us, I can revert to being my normal, curmudgeonly nasty self. I must repeat again, for those of you who haven't been paying attention, I'm nasty only to the degree that as I see something amiss within the music community, I point it out. I attempt to hold up a mirror to the offensive so that they may see themselves as they are. The rest of us already do. I hasten to add that my concept of the "music community" is not limited to the musicians and performers. It necessarily must include club owners who, like it or not, are in partnership with the above mentioned types in that it takes both to present music to the consuming public. The same is true of radio programmers, especially local radio programmers. Let us also not forget the music oriented media including this magazine. But the folks most often left out are those who come out to the local clubs and music venues to see and hear the musicians and performers. They are as much a part of the music community as is any other group of people. Without them, there is little left of said "community." Witness the weakness of the scene as fewer people come out to participate in an evening of music. That is correct. I said "participate."

Over the past year or so I have railed at criticized about every fraction of the local music community that exists here. I've even had a go at some of the inebriated clientele. But today, I'm taking a shot at the larger number of consumers. It's a dangerous but necessary task at this time.

One of my first "beefs" is the large number of people who will come out only to dance. While that in itself is not a problem, the general attitude of the dancing crowd is that they are apparently limited as they believe the bands to be. First, it seems to be the rare dancer who can do both the "electric slide" and then rock out to the Rolling Stones. It's one or the other, and that, frankly is crap. Allow me to begin the re-education of the poor fools who think that an entire band ABSOLUTELY MUST BE ABLE TO PERFORM ANY SONG THEY SO DESIRE IN ANY GENRE WHILE THEY CAN ONLY DANCE TO THE FEW SONGS THAT A DISC JOCKEY MIGHT PLAY ON A GIVEN NIGHT. Frankly speaking, those people are stupid. They are not participating in an evening of music. They want what they want, and if they don't get it, they will become insolent, generally obnoxious and eventually go home to watch their HBO or their MTV or whatever. I tell those of you who fit the profile the same thing I tell "not-ready-for-prime-time" performers: **LEARN SOME NEW STUFF!** Get off your ever-broadening asses and broaden your horizons instead. Then you will be qualified to

actually participate instead of vegetate.

Another thing that gets under my skin are the folks who want a band to play all the stuff they hear on some lame commercial radio station, or see on MTV. I beseech you folks to stay home and listen to that radio station or watch MTV. Did it ever ONCE occur to you that a band learns songs and rehearses them diligently so that they can present you with something new and/or different than the crap that's been thrust down your throat like some psychological act of aggression (read: rape)? If you didn't know this, you may be forgiven, but go thou and sin no more. Open your ears and your minds to something different. You may surprise yourself.

It does take some modicum of intelligence to be a participant in the music community, even if you are "only" the public. Like government, this community relies on an educated and intelligent public to continue to function. And like governments that minister to the ignorant, the music community even now is becoming a dictatorship aimed at the lowest common denominator. And so I ask, in desperation as we roll on towards the twenty-first century, "Is there intelligent life out there?" I guess we'll all soon find out.

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Letters

TO THE EDITOR

Dear In Tune,

I just finished reading your January '95 Issue's "1994: The Best And Worst - Technical Achievement Awards," and I felt that I had to write this letter.

I want to thank J.D. Howard for nominating me as "Best Studio Engineer, Local." I've been producing and engineering for a long time, and running my own studio. I've found that 80% of my business is through referrals, so, I know that my customers appreciate my work or they wouldn't keep coming back and bringing other musicians to me. However, when someone like Mr. Howard, with his many years of technical expertise in the studio field, singles me out and praises my work, it truly makes me feel honored and appreciated.

Thanks again J.D. Howard, and thank you, In Tune, for continuing to produce a top notch music magazine that musicians and music lovers can enjoy.

Keep up the good work,
Tom Hollenden
...AKA Recording

Dear Mr. Howard:

You are absolutely correct. I detest and despise award shows. I do not own, nor will I ever wear a tuxedo, unless we are all suddenly transported to Antarctica, where everyone will have to wear one to blend in with the indigenous population. Come to think of it, there may be a more happening music scene there than there is here if current trends are not reversed! I do, however, appreciate the kind words concerning my column on awards shows. You are obviously a person who cares about the health of local music, and as such, are doing what you can to contribute to a cure for the sickness infesting the local scene. Keep up your fine work. And as long as I don't have to leave my concrete and steel reinforced bunker with a penguin suit on, I'll be happy to read any of your columns, awards or otherwise.

Sincerely,
John C. Stockhausen

Dear J.D.:

On behalf of the members of *Home At Last*, I wish to express our sincere thanks for your assessment of our live sound. We couldn't agree with you more concerning the

sound of our stage performances vs. the sound on our recordings. While we are proud of our recorded work, we have not yet been able to sufficiently capture our live sound on compact disc. To that end, we are, as we speak, committing a great deal of time and energy to do just that on our next album.

We would be amiss if we did not give proper credit to the talented sound engineers who have been largely responsible for our live audio, including George Cuccia, Joe Sainsot, Tom Hollenden and Steve Powers, and not forgetting the folks at The Barn (Bensalem) and The Barbary (Philadelphia). We cannot say enough about these people. Fortunately, their fine work speaks for itself, as your award proves. What we provide is a relatively low stage volume, giving the sound people more room in which to work. I personally wish more bands would realize the importance of manageable volume on stage.

Thanks again for your award. Our rumored return to the stage is still some months away, but it shall occur. Hope to see you then!

Sincerely,
Bruce Pike
bassist/vocalist
Home At Last



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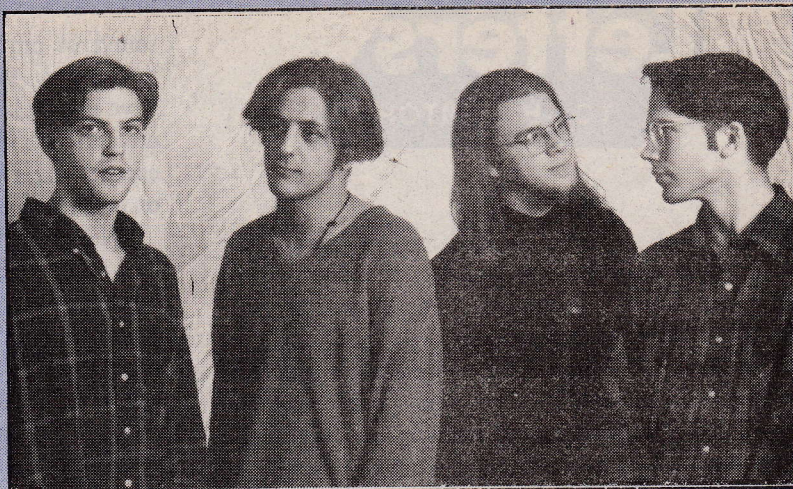
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February-March Entertainment Calendar

WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
15 Kabuki Spyder (Alternative)	16 Ruth Wyand (Blues Jam)	17 George & George	18 Soul Control
22 Kabuki Spyder (Alternative)	23 Ruth Wyand (Blues Jam)	24 Mo's Better Blues	25 Soul Control
1 Kabuki Spyder (Alternative)	2 Ruth Wyand (Blues Jam)	3 Mo's Better Blues	4 Stone Circle
8 Kabuki Spyder (Alternative)	9 Ruth Wyand (Blues Jam)	10 George & George	11 George & George
15 Kabuki Spyder (Alternative)	16 Ruth Wyand (Blues Jam)	17 George & George	18 Stone Circle
22 Kabuki Spyder (Alternative)	23 Ruth Wyand (Blues Jam)	24 Soul Control	25 George & George
29 Kabuki Spyder (Alternative)	30 Ruth Wyand (Blues Jam)	31 Soul Control	1 George & George

IN TUNE NIGHT RETURNS

Crilley's Circle Tavern Brigantine, N.J.

January 20th, 1995

Featuring: The Laura Shawen Band Moments Notice &
The Fabulous Menzel Brothers Band

by Bill Bengle

The return of the *In Tune* original band showcase to Crilley's was a positive step forward for original, local music which is, again, in danger of becoming a memory. These days there are fewer and fewer venues accepting enough to nurture original bands, unless they bring hordes of beer swilling fans who don't mind paying \$3.00 for a bud, and still fewer people are willing to go out and support them. In order to get around this, the multi-band showcase becomes a crucial element in keeping things moving along until more prosperous days appear.

Rather than present three bands all of similar vein, as with past showcases, this time around *In Tune* brought together bands with much more

divergent styles. In fact, from the comfortable southern drawl of *The Laura Shawen Band* to the Jersey party rock of *Moments Notice* to the genre stretching amalgam of *The Fabulous Menzel Brothers*, there was nary a stone left unturned. Of course this wasn't necessarily accepted by all in the audience, nor should it be. But perhaps with this latest incarnation, by applying this touch of the late Bill Graham's wisdom to the mix, those of you out there who can still be bothered to leave the comforts of home and cable TV in this day and age may be exposed to more musical options than what you are used to. And, after all, isn't that what shows like this are all about?

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The Laura Shawen Band

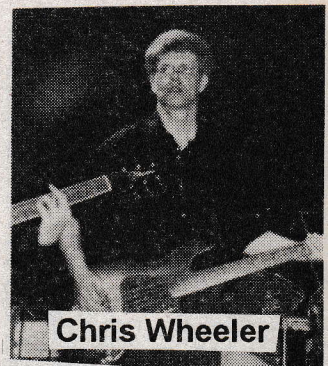
by Bill Bengle

Laura Shawen- Lead Vocals, Rhythm Guitar
 Richard Krents- Drums
 John Penovich- Lead Guitar
 Helen Hausman- Violin, Backing Vocals
 Judith Quinlan- Acoustic Guitar, Backing Vocals
 Chris Wheeler- Bass

First on the bill this night was a visiting band from the nation's seat, Washington D.C., adding a little more flavor to the evening. While the outfit is usually 6-piece their violin player, unfortunately, found herself snowed in and unable to make the show. The rest of the band made up for the loss quite admirably as they presented this South Jersey audience with their own brand of southern rock/pop which has come to be known as "Swirl". The set, made up largely of songs from their CD entitled "This Time", started off with a trio of style defining originals of which "Golden Rule" was the definite standout. The band's rhythm section, bassist Chris Wheeler and drummer Richard Krents, laid down quite a strong backbeat driving the very dancable "Swirl" providing a perfect font for Laura and Judith's intertwined vocals leading up to the energetic and funky cover version of Buffalo Springfield's seminal "For What It's Worth". Following this came more originals which fell short of the promising opening. "Evie", "Fall On You", and "Good Life" all hit a groove, the same groove, and stayed there providing few peaks and valleys, much like a walk down a long country road. It may have been that the violin was the missing link. This led up to a rather perfunctory rendition of the Big Brother and The Holding Company song "Piece Of My Heart" but the set was pulled out by a more exciting tune, "Mystery In A Dolls House". In all more concentration on dynamics might not have yeilded a bigger reaction from the crowd but it may have helped.



Laura Shawen



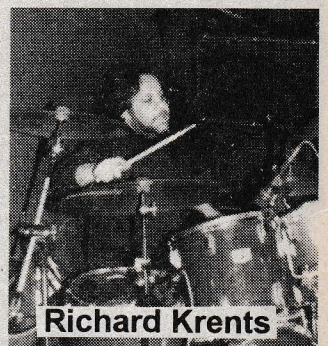
Chris Wheeler



John Penovich



Judith Quinlan



Richard Krents



John Grasso sound man and host for the night announces the first band "THE LAURA SHAWEN BAND"

(photos by Ed Mason)

MOMENTS NOTICE

by Gina Mason

Billy Walton-Lead Guitar, Vocals

Fred Conley-Rhythm Guitar, Vocals

Chuck Miller-Drums, Vocals

Al Grayson-Bass

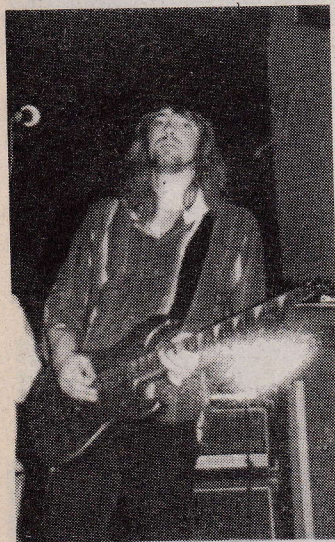
Tracy Smith-Backing Vocals

Siobhan Crowley-Backing Vocals

Ross Holman, Chaz Buckley & Roger Zavacki-
Horn Section



Billy Walton



Fred Conley

Although, not new to the *In Tune* Showcase circuit, *Moments Notice* are definitely showcasing a whole new look these days with new tunes and quite a few interesting additions, including two talented female backing vocalists and a three piece horn section. With their new style, or shall we consider it retro-new (blending in classic rock & funk into their own mix), these four guys Billy, Fred Chuck and Al) have come a long way, since *In Tune* writer, Andi Sensiba wrote, "...I for one, will be curious to see what they are able to develop into." This *In Tune* Nite unquestionably demonstrated their development.

Whereas vocals were never *Moments Notice's* strongest asset, some of their newer tunes, including "One Lonely Night" and "Bad Dreams" supplied more integrated harmonies. Even in an older song, "Telling Me," the vocals were cleaner and well blended. The backing vocalists (Tracy & Siobhan) seemed to have quite an impact there. The addition of the horns incorporated the funk, which fused quite remarkably with Al's base beat. The power-driven skin slamming (Chuck), and even the additional percussion ensemble, made their music come alive, especially in "Bad Dreams." Of course, Fred and Billy's synchronized guitar work, rounded out any of the left-over rough edges.

With all the new changes, *Moments Notice* has truly begun to make their mark locally, as proved by their many loyal fans. Now they are working on a much broader spectrum. Beginning with "sunny" Florida on the 18th...what next? Well, wherever this crew treads, *In Tune* will certainly keep in touch!



Chuck Miller



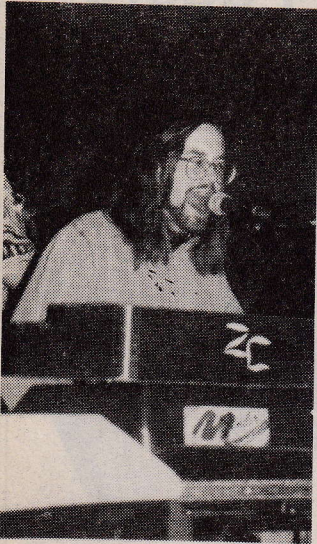
Al Grayson

(photos by Ed Mason)

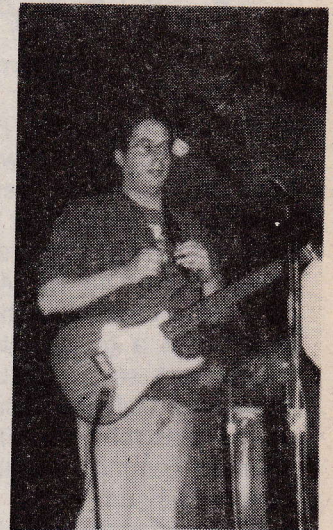
The Fabulous Menzel Bros.

by Bill Benge

John Menzel-Guitar
Tim Menzel-Keyboards
John Gunzenhauser-Bass
Brian Gunning-Drums
Barney Lihn-PerCUSSION
Hassan-Guest Saxophone



Tim Menzel



John Menzel



Brian Gunning



John Gunzenhauser



Hassan



Barney Lihn

The Fabulous Menzel Brothers are a relatively new band, making their debut to the *In Tune* showcase. Formed mere months ago, following the demise of Crilley's regulars Zeke's Choice, the Menzel Brothers have progressed steadily; developing original music, producing two demo cassettes and gigging several house parties. They did manage to keep a good number of people in for their late night set, which credits the weight of their music and wit of their lyrics.

Starting off on shaky ground though, after the opener "*Tried Give Up Smoking*," featuring a smoker's hack solo, the Menzels muddled through a bluegrass type arrangement of John Lennon's "*Jealous Guy*," which suffered from stiff timing shifts. They remained in low gear for the next few tunes, until the Syd Barrettish opus "*Inca Maya*" with its extended jams, during which equilibrium was achieved and capitalized upon through the oldies' feeling "*A Cold and Broken Heart*" and the funk-waltz "*Nice Sneakers*," providing guest jazzman Hassan to lend his horn talents, filling out the sound. It was the speedy version of Herbie Hancock's "*Chameleon*," featuring a fine bass solo by Johnny "Gunns," that got the remaining audience to their feet, dancing and even doing a little friendly moshing (people will mosh to anything these days, huh?). Capping off the set was the tune "*Whippit Tank*" which, more than any other tune in the set, caused question marks to appear above many a head, as it delved into a very free form, musical version of an evening on laughing gas.

(photos by Ed Mason)

GUITAR TIPS

by Ernie Trionfo

As a guitar repairman, I get asked a lot of technical questions. Customers want to know about everything from restringing to refinishing. Far and away, however, the topic most asked about is intonation. In relation to the guitar, intonation is simply the ability to play in tune. (That's PLAY in tune, not STAY in tune. Staying in tune is a whole other matter.) If you've ever tuned a guitar with a meter and then played chords that sound disturbingly out of tune, you've experienced intonation problems. There are a number of variables that can affect intonation. I'll start with the most common and the most easily remedied and work my way up.

1. For starters, check your technique. You'd be surprised how many alleged tuning problems are nothing more than a player fretting too hard or unintentionally bending a string while chording.

2. The next thing to look at is your strings. Old or corroded strings don't vibrate evenly and therefore don't play in tune.

3. If your action is too high, the strings will pull sharp when fretting them.

4. An incorrectly installed nut (too high or not seated tight against the end of the fingerboard) can cause intonation problems - especially on the open strings.

5. Badly worn frets are an intonation nightmare. Check them for grooves or flatness. If they're worn, they should be dressed or replaced.

6. Bridge saddle replacement is one of the biggest factors when intonating a guitar. Almost all modern electric guitars have six individual, adjustable saddles. Play harmonic at the twelfth fret of each string (one at a time) and then compare it to the fretted note at the twelfth fret. If they're not the same, your intonation is out. If the fretted note is flat to the harmonic, shorten the string. If it is sharp, lengthen it. Obviously, on acoustic guitars with fixed bridges this is a much more difficult process and should be done by a qualified tech. (Any time you change string gauges check the intonation.)

One more thing before I wrap this up. The guitar is a tempered instrument. That means by its design it doesn't play perfectly in tune. Some of the notes are compromised within the tolerances of the human ear. If you check your intonation by comparing every note on a string to an electronic tuner, you'll drive yourself and your repair person crazy.

Tune in next month when we'll hear Rocky say, "Gee Bullwinkle, how am I gonna get this Whatsamatta U. sticker off of my Les Paul?"

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IN-TUNE GIRL OF THE MONTH-BOBBI



Photo by Tom Angello, Jr.

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TOMMY CONWELL & The Little Kings

Saturday, March 4th



IN-TUNE NIGHT

Featuring

Tribal Screem (pictured)

Blacklight Violets & Sketches

Crilley's February-March Entertainment Calendar

SUN	MON	TUE	WED	THURS	FRI	SAT
CANNON BALL PUB & GAME ROOM featuring Pool Tables, Dart Boards & Games				16 THURS Alternative Nite w/live bands NO COVER	17 FRI STONE CIRCLE NO COVER	18 SAT TBA
19 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	20 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	21 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	22 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	23 Alternative Nite w/live bands NO COVER	24 Banshee NO COVER	25 HIGH RISK NO COVER
26 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	27 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	27 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	28 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	1 Alternative Nite w/live bands NO COVER	2 In-Tune Night featuring Sketches Tribal Scream Blacklight Violets	3 Tommy Conwell & the Little Kings
4 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	5 NO COVER THRILLER 8-piece Horn Band \$1.00 DRINKS 9:00 to 11:00	6 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	7 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	8 Alternative Nite w/live bands NO COVER	9 Van Gogh's Ear NO COVER	10 TBA
11 GHOST DANCE (open mic nite) \$1.00 Drinks 9:00 to 11:00 NO COVER	12 NO COVER THRILLER 8-piece Horn Band \$1.00 Drinks 9:00 to 11:00	13 DJ's Scratch & Sniff \$1.00 Drinks 9:00 to 11:00 NO COVER	14 BANSHEE \$1.00 Drinks 9:00 to 11:00 NO COVER	15 Alternative Nite w/live bands NO COVER	16 JIMMY CARIZMA & The Spiders (6 pm) Banshee NO COVER	17 TBA

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G. LOVE & SPECIAL SAUCE w/ The Black Beans

The Trocadero
Friday January 27, 1995

by Bill Bengle

The question, when dealing with the blues in the '90's isn't "What can you do with three chords?" but rather "What can you do with three chords?". The answer was readily plain to everyone in the sold-out audience of Philadelphia's last remaining showplace as G. Love took the stage, returning to his home city, once again, bringing with him his unique brand of funk laced blues. Following an opening set by his, by now regular, showmates Black Beans G. Love perched himself on a stool off to the side of the stage to kick off the show solo playing a rather new looking dobro and demonstrating that he is, at all of twenty-one years old, the bluesman for the nineties. The crowd was enthusiastic as he ran through the acoustic versions of "Shooting Hoops" and "I Love You" as well as another, newer song. Next, enter the sidemen...

With "The Houseman" Jeffrey Clemens and Jimmy "Jass" Prescott on drums and string bass (respectively) joining G. Love, who traded the dobro for his beloved Sears Silvertone guitar, the entire band ran through several cuts from their self-titled debut release on the venerable blues/jazz label OKeh records. The renditions of "Garbage Man" and "Baby's Got Sauce" and especially "Fatman" showed ample musical growth being livelier and funkier than the recorded versions. The band also paid their respects by tipping their collective hat to the likes of Rev. Gary Davis, by rendering a very, very blue version of his signature tune "Samson and Delilah", and Archie Bell and the Drells, by reworking that band's song "Tighten Up" into "The South Street Slide" during which G. Love recounted the story of a run in with the Philly police. The newer songs like "Soda Pop" were also well received. In the classic train cadence of the folk/blues lexicon "Just Like Trains" got the crowd clapping in time and even incited a smallish mosh pit. For the encore the band invited friends, guitarist Mike Tyler and the Black Beans' bassist, who sat in on drums, to the stage for jammed out blues with very modern themes. "This Ain't Living" dealt with homelessness and yielded some fine guitar work while "My Mother" involves itself with the very real concern for the environment.

The overall atmosphere of this show was like that of a scene from the Willie Dixon tune "Wang Dang Doodle", reminding me of what it may have been like

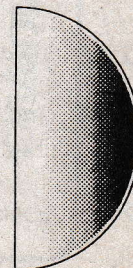
to see, say, B.B.King or Muddy Waters in their youth, full of life and vigor. Yet, the stage divers and G. Love's raps keep one grounded solidly in the 1990's with an eye to the next century. That's what you can do with three chords.



G. Love & Special Sauce



John Grasso
Audio Engineer



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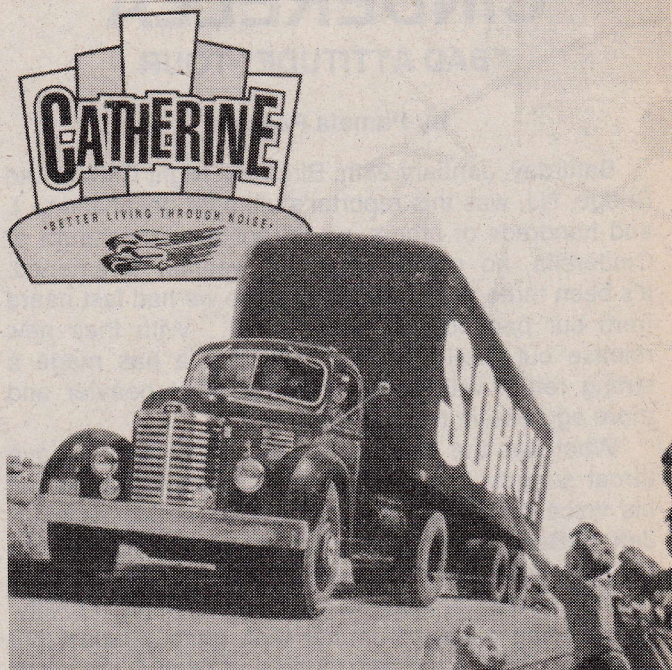


Can't Stop This World GEORGE PEGULA New Republic

by Bill Bengle

Of all the reviews I've done this one has given me the most trouble. It is important to accentuate the positive, true. But with this disc it was just so hard to find a positive to accentuate, so I enlisted help. I played this for a group of four musicians, they came to much the same conclusion.

This four song CD is a family affair recorded at Dangerous Music NYC with George playing guitar and keys as well as sequence programming and vocals while Mark Pegula added drums. The music itself is a collection of very run-of-the-mill stuff indeed. "Satellites" is reminiscent of a Cure meets Springsteen vibe while the title cut's keyboard heavy sound conjures up mid eighties memories of Journey or Foreigner. The ballad "I Can't Live Without You" was musically half a step up but, as with the other cuts, the lyrics scored high on the ol' "you've got to be kidding me" scale. It was something to see when a roomful of players winced every time Pegula hit a sour vocal note. I'd have to say that "Can't Stop This World" is further proof that anyone with some cash can, and will, make an album.



SORRY

Artist: Catherine
Label: TVT
by Jim Santora, Jr.

First we had the "Next Nirvana" being put on every band that sounded remotely close to their definite sound. Then we had all the 70's comparisons, and recently, there are many female rock artists that sound real close to *The Breeders*. With the latest release from *Catherine*, we can coin an additional phrase, "*The Smashing Pumpkins*."

In fact, "Sorry" is so close in sound to *Smashing Pumpkins*, that if you're not carefully listening, you may become confused. From the sporadic multi-guitar squelling, forever changing rhythms and at moments, dual vocalists Neil Senden and Mark Rew sound like Pumpkin king Billy Corgan.

Despite what could be considered another band riding the alternative/rock wave, there are some very good tracks on "Sorry," particularly "Songs About Girls," "Saint," "Inchworm" and "Funny Bunny." These tracks have all the right ingredients of loudness and creativeness. Only their sound is remotely similar to *Smashing Pumpkins*. The rest of their sound is their own style.

Catherine's motto is "Better Living Through Noise" and they have no problem of making music out of loud feedbacks and roars from their amplifiers. This is a band with a direction and have lots of room to expand themselves musically. They are also the only band, that comes to recent memory, to have every member play lead guitar on a release.

CINDERELLA

"BAD ATTITUDE" TOUR

by Pamela Pascale

Saturday, January 28th, Birch Hill Night Club in Old Bridge, NJ, was this reporter's ultimate destination. I, and hundreds of others, would not miss the return of Cinderella, no matter what the weather threatened. It's been three years too many since we had last heard from our bad boys of rock 'n roll. With their new release out "Still Climbing," Cinderella has made a strong return with songs that are a lot heavier and more aggressive than before.

What was the set back? Tom Keifer had to have throat surgery and learn through therapy how to get his voice back, and now it is just as strong as ever! Jeff LaBar, Cinderella's guitarist, had to have hand surgery, after almost severing his thumb. It took nearly a year for him to recover his hand mobility. Also finding a new drummer took quite a while, but one, Ray Brinker, came around and filled Cinderella's shoes. With the band completed, and the CD out in the record stores, the band is out in force, in smaller venues, but a lot more personal for the fans. Seeing them perform in such a venue, reminded me of the old days at the Galaxy in Somerdale, NJ.

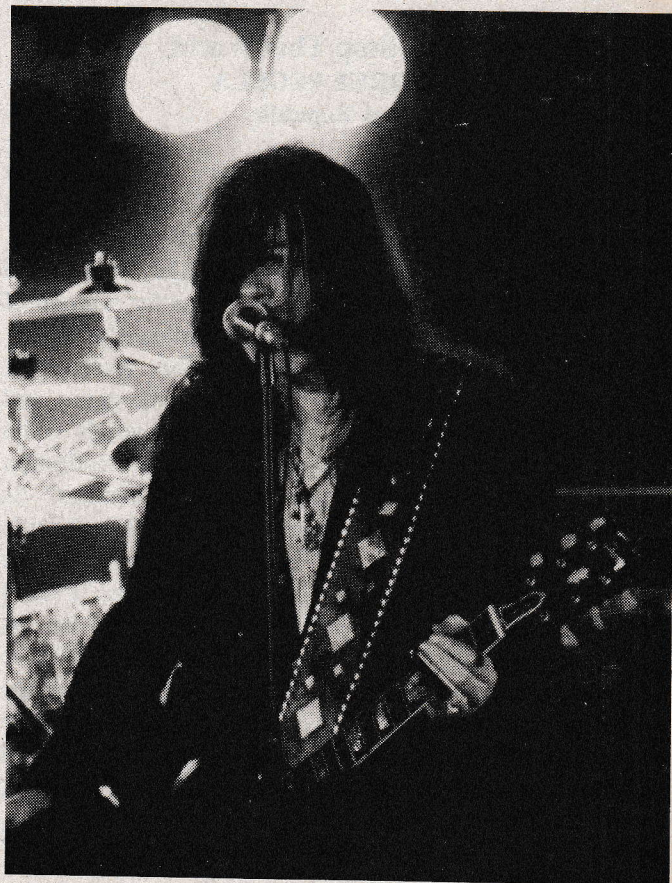
Not long after midnight the audience's anticipation reached a fiery peak. With little room left to move, more and more fans piled down in front to get closer to the stage. At this point, I knew I that I should choose my position, therefore I stood on a roadcase, next to the video operators. Now looming over everyone's head, the sound of the crowd grew to a roar, as Cinderella came out onto the stage. Tom Keifer, Eric Brittingham, Jeff LaBar and newcomer Ray Brinker opened up their set with their new release and title song "Still Climbing." If you looked off to your left, you would have also realized that the band included Debbie Davis on keys and powerful vocals and Steve Ross on keys and sax.

For the next hour and a half or more, we were blasted with new, heavy tunes, along with the good ole favorites, such as "Gypsy Road" and "Coming Home." Cinderella electrified us, as well as gave us a little unplugged series, including the title track and "One for Rock 'n Roll" off their third release, Heartbreak Station. Also, from their second one, Long Cold Winter, we not only heard "Coming Home," but also heard "The Last Mile." They even added in their newest from Still Climbing, "Easy Come, Easy Go." The band wasted no time at the beginning, hitting us with their newer songs, "Hot and Bothered," my favorite, and "Freewheelin!," as well as, "Night Songs"

and "Somebody Save Me" off their first release, Night Songs.

Halfway through the night, after their 11th song, "Fallin' Apart at The Seams" (from Long Cold Winter), Ray Brinker gave us an incredible show of his percussion technique. To bring the mood a little lower, out came the piano for Tom to play the opening to "Don't Know What You Got (till it's gone)," also from Long Cold Winter - ahhh, I remember that tour! Next, was "Nobody's Fool" (Night Songs) then "Gypsy Road" (Long Cold Winter), and finishing up the set "Shake Me" (Night Songs).

Phew!! Everyone was definitely hot and not ready to stop! For the encore, you knew there was going to be a few, and Tom and the boys came back to perform "Long Cold Winter," their new "Bad Attitude Shuffle," which is bad to the bone, and Cinderella's rendition of the Rollin' Stones - "Jumpin' Jack Flash," at which time Tom invited Debbie Davis out front to help him sing. Let me tell you, that woman can wail too! All, in all, it was a very satisfying night; one that could go to day after day. But, then again, Cinderella is just one of those bands, that you just can't get enough of. By the way, if you haven't picked up Still Climbing yet -do so, you will be very pleased!



Tom Keifer

Photo by Pam Pascale

HOT THURSDAYS AT FAT JACK'S
featuring
THE DANNY EYER BLUES BAND
 by Ernie Trionfo

At a time when the local music scene is suffering from terminal and seemingly incurable apathy, it is a great source of hope and inspiration to see the success of the Thursday night open stage at *Fat Jack's BBQ & Blues* on Rt. 47 (aka Delsea Drive) in Vineland. This success is due, in no small part, to the *Danny Eyer Blues Band* who host the evening.

Danny Eyer is one of the most sincere and inspired blues guitarists this area has seen in quite a while. His passion for the music is evident from the first note, well past last call. As if that weren't enough, the boy sings his ever lovin' ass off too. While *Danny* is tending to his fire, bassist *Ben Goldstien* and drummer *Ronno* stoke one of their own. Whether it's slow blues, a fast shuffle or swing, these two lay down a groove so thick and wide, you could drive a truck on it.

After the first set (usually between 9:00 and 10:00), other musicians are invited and encouraged to perform. There is always a wide variety of players ready to take the stage and in spite of this, the prevailing atmosphere is one of cooperation and enthusiasm. Musicians here seem to support and enjoy each other's talents. The clientele, however, is not limited to just musicians. There is an ever-growing number of spectators who come to savor the energy and fun that pours from the stage. No matter how cold it gets outside, Thursday nights are hot at *Fat Jack's*!



(photo by Ed Mason)

Local musicians from various bands unite with the *Danny Eyer Blues Band* to play one hell of a *Fat* sounding jam

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February-March Calendar

FRI. FEB.17-Jimmy King Band
SAT.FEB.18-3rd Degree Burn
FRI.FEB.24-George & George
SAT.FEB.25-George & George
FRI.MAR. 3-Roxy Perry
SAT.MAR. 4-Sonny Rhodes
FRI.MAR.10-Chris Carter
SAT.MAR.11-Rhett Tyler
FRI.MAR.17-Jerry Walker Blues Band
SAT.MAR.18-B.B. Klein
FRI.MAR.24-Floyd Hunter Band
SAT.MAR.25-Soul Control
FRI.MAR.31-Blues Affair

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*5.00 cover charge at the door after 9 p.m.
 Friday & Saturday Nites.

THE BLUE WAVE

By Ron Stinson



Hello, and welcome to the mid February Blues! You might have heard about the closing of the BLUE MOON at SCHOONERS in Somers Point. Apparently the locals complained about the noise coming from Schooners banquet room. The Blue Moon was located in that room, and in order to continue music they would have to sound proof that room. So, The Blue Moon is looking for a new home. They will be missed by all! The good news is the fact that Schooners has continued with live Rock and Blues in the downstairs bar. Every Wednesday, KABUKI SPYDER, and every Thursday, The RUTH WYAND BLUES BAND play hosts to the open mike Blues Jam.

The following is the Schooner's Friday and Saturday schedule for the months of Feb. and March. Friday, Feb. 17--GEORGE & GEORGE, Saturday, Feb. 18 SOUL CONTROL, Friday, Feb. 24, MO'S BETTER BLUES, Saturday, Feb. 25, SOUL CONTROL, Friday, March 3, MO'S BETTER BLUES, Saturday, March 4, STONE CIRCLE, Friday, March 10, GEORGE & GEORGE, Saturday, March 11, GEORGE & GEORGE, Friday, March 17, GEORGE & GEORGE, Saturday, March 18, STONE CIRCLE, Friday, March 24, SOUL CONTROL, and on Saturday, March 25, GEORGE & GEORGE.

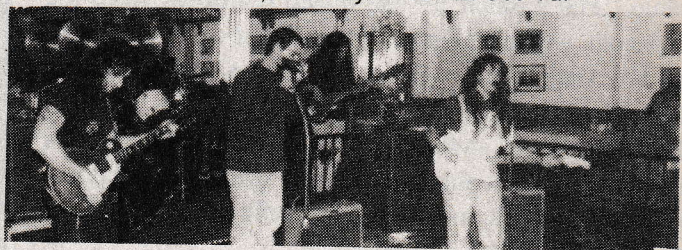
Speaking about local clubs and the blues, there is a very well kept secret on Route 9, in a small town called Oceanville, in Galloway Township, the secret is JO-JOS BAR!

Two Fridays ago I happened to run into the Blues duo of BOB AND RAY! They were cooking up some tasty blues when the Pizza came out! Bob Mower was playing steel slide guitar and Ray was busy with the keyboard. Sitting in and playing a sweet Strat was Tom Conner. Bob's guitar was sitting on his lap when the pizza came. In one quick motion, Bob was playing with one hand, and scarfing down pizza with the other! I wish I had my camera with me! The next thing I saw was Ray eating pizza with one hand and playing keyboards with the other. Not as hard as playing guitar, but it was very fitting at the time! These guys are a riot and they didn't miss a beat. The blues they play are light and entertaining. They usually turn their tunes over to friends and other musicians. CHARLIE FRENCH sang a few tunes with the band, much to the crowds delight, and the bar was full. JO-JOs BAR is really a fun place, and if you haven't been there in a year, you have missed all the new renovations made inside! Don't let the outside fool you!

For all the blues fans on the mainland, toward Vineland, FAT JACKS has a good lineup of blues, jazz and a new oldies night. Every Wednesday is OLDIES NIGHT with NICKY G, every Thursday night is BLUES JAM night with The DANNY EYER BLUES BAND. (PS, The place was packed last week.) On Friday, February 17, The JIMMY KING BAND will appear. On Saturday, THIRD DEGREE BURN, and on the following weekend, (Feb. 24-25), GEORGE & GEORGE take to the stage. In March, on NY., on the 3rd, ROXY PERRY, and on the 4th, SONNY

RHODES brings that big Texas sound to the restaurant / bar and grill. Friday, March 10, CHRIS CARTER, and Saturday, March 11, RHETT TYLER, and on the weekend of the 17, 18, Friday will be JERRY WALKER BLUES BAND, and Saturday, B B KLEIN. Don't forget that Fat Jacks specializes in the best Hickory Smoked B-B-Q around and they have a great menu! The Club is located on 1146 South Delsea Drive in Vineland.

That's it for now! If you have news of the blues, call me at 652-1315. Remember, NO BLUES IS BAD NEWS, so ride THE BLUE WAVE, and stay IN TUNE! See Ya!



(photo by Ed Mason)

Some of the area's best musicians perform at the Blues Jams, hosted by Ruth Wyand every Thursday night at Schooner's in Somers Point

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by **BRUCE PIKE**

Last month we began discussing survival on "pickup" gigs. As we said before, when reading chord charts and "scratch sheets" we must determine what kind of feel a tune must have in order to serve its function. But, before we go any further, allow me to give you my perspective on the proper function of repertoire. Unless you are planning on performing in your garage or basement for your entire career, it is essential to understand that the individual songs in your repertoire are like different tools in a carpenter's toolbox. He knows ahead of time that there are problems on his job which require the application of a hammer. The carpenter may have a hammer that is an old favorite that he uses most times a hammer is required. He may also have a couple of others for specialized jobs. Likewise, he will have a few screwdrivers, a saw or two, squares, levels and a whole host of other tools for each situation. Let's suppose, also, that he is a connoisseur of hammers, and he likes hammers as objects. He doesn't particularly care about saws, so he has only those he absolutely needs. BUT... he does have them. Could you imagine if this carpenter were hired to do a job, and all he had in his toolbox were hammers? His usefulness would be pretty limited, don't you think? Well, I hate to bring this up, but many musicians do just that... they have a penchant for one particular kind of song, and proceed to overload their repertoire with them. "Need a ballad? Whoops... don't have one. All I have is speed metal. Reggae? Can't stand that stuff. How about some more speed metal? Country two-step? Nah, have some more speed metal." Clearly, this just won't cut it. The same is true when guys won't play a particular tune in their rep because they're "tired of it." I'm telling you now that if the aforementioned carpenter stops using his saw because he's "tired of it," he'd better get a new one he's not "tired of" or he'll be out of work in short order. If you choose to dump a certain type of song from your musical toolbox, you'd better be sure you've got an adequate replacement to do the same job on your gigs. Now that we have that out of the way, we can talk about a few more specific helps on "pickup" gigs. But we're out of time this month, so we'll continue next time pursuing the bottom line: good music!



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band calendars

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17 Red's, Margate

MAR

3 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)

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Hotline 294-3228

11 The Gateway, L.B.I.
18 The Americana Beach
Lodge,
Daytona Beach, FL



FEB

14 The Rat at Rowan College,
Glassboro
25 American Cancer Society
Benefit,
Atlantic City Convention
Center, A.C. (noon)

MAR

3 Ballroom at Rowan College,
Glassboro (midnight)
(Dance-athon)
4 Uncle Mike's Pizza, Richland
17 The Middle East, Philly



Hotline 646-4868

Every Wed. Crilley's Circle Tavern,
Brigantine (102.7 Live Remote)

MAR

4 Shark Club, Vineland
9 Fireside Tavern, Vineland
12 Atlantic City St. Patty's Day
Parade, A.C. (Crilley's
Circle Tavern Float)
17 Crilley's Circle Tavern
(St. Patty's Day Party)

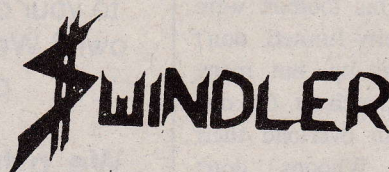


Hotline 567-CATS

Every Wed. Shark Club, Vineland
(Unplugged)

FEB

24 Shark Club
25 Shark Club



MAR

24 Crilley's Circle Tavern,
Brigantine

SKETCHES

FEB

18 Stone Pony, Asbury Park
20 J.C. Dobbs, Philly
24 City Gardens, Trenton
25 Jerry Green's, Bethlehem,
PA

MAR

3 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)
24 The Barbary, Philly



SOMETHIN' DIFFERENT

for info. & bookings call (609) 728-3686

FEB

17 Olde Grads, Oaklyn
24 The Cherrywood Lounge,
Blackwood

MAR

4 Spuds & Suds, Mantua
(6 pm)
(Battle of the Bands)
10 The Park Grille, Clementon

Wildlife

Every Tues. Maloney's, University
Ave., Tempe, AZ

Every Wed. - Sat. Marco Polo's
Italian Restaurant, Pima & Shea,
Scottsdale, AZ



Hotline (610) 259-8363

FEB

18 Nick's, Alexandria, VA
24 City Gardens, Trenton

MAR

4 Jerry Green's
19 American Cafe, Philly
29 The Barbary, Philly

TRIBAL SCREAM

MAR

3 Crilley's Circle Tavern,
Brigantine
(In Tune Showcase)

Scratch the Hat

Hotline 266-2853

- FEB
17 Brownies Lodge,
Bargaintown
18 Brownies Lodge
25 Hi Point Inn, Absecon
MAR
3 The Barn, Smithville
17 Brownies Lodge
18 Brownies Lodge



Hotline 926-8107

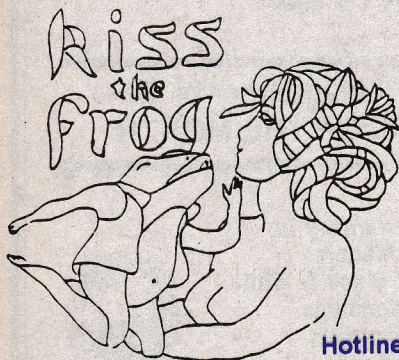
- FEB
15 Schooner's, Somers Point
22 Schooner's,
MAR
1 Schooner's
8 Schooner's
15 Schooner's

DANNY EYER BLUES BAND

Every Sunday Blackcat, Absecon
(open mic - 7-11 pm)

Every Wed. Uncle Mike's Country
Pine Inn, Mays Landing

Every Thurs. Fat Jack's Barbecue &
Blues, Vineland (Blues Jam)



Hotline
567-4824

- FEB
25 Spirits Scoreboard, Toms
River
MAR
10 Brownies Lodge,
Bargaintown
11 Brownies Lodge



Everybody Do It!

HOT LINE 652-3876

- FEB
17 Blackcat, Absecon
18 Blackcat
24 Uncle Mike's Country Pine
Inn, Mays Landing
25 Uncle Mike's Country Pine
Inn
26 The Sea Grille, Avalon
(6:30 pm)
MAR
3 Blackcat
4 Blackcat
10 Greenbank Inn, Greenbank
11 Greenbank Inn
12 Greenbank Inn
17 Blackcat
18 Blackcat
24 Uncle Mike's Country Pine
Inn
25 Uncle Mike's Country Pine
Inn

Susan & the Chain Gang

- MAR
30 Casa Mexicana, Philly
APR
7 Fat Jack's, Vineland

Orange Blossom Special

- FEB
17 Fett's, Tabernacle
18 Fett's
25 Blackcat, Absecon
MAR
Every Fri. & Sat. Lakeview Inn,
Deptford (except 17th)
5 The Park Grille, Clementon
17 St. Patty's Day Social,
Antony & Cleopatra's,
Williamstown (call 629-
2211 for tickets & info.)

HIGH RISK

- FEB
18 LaCosta, Sea Isle City
24 Brownies Lodge,
Bargaintown
25 Crilley's Circle Tavern,
Brigantine
MAR
3 Brownies Lodge
4 Brownies Lodge
5 Brownies Lodge
10 LaCosta

BRAINSTORM

Every Saturday Jo Jo's Bar
Oceanville



Every Thurs. Brownies Lodge,
Bargaintown

- FEB
17 Crilley's Circle Tavern,
Brigantine
MAR
4 Schooner's, Somers Point
18 Schooner's

Ruth Wyand & The Groove Dawgs

Every Thurs. Schooner's,
Somers Point (Blues Jam)

- FEB
25 Greenbank Inn, Greenbank
MAR
4 Danny Blaze's Drum Clinic,
Philadelphia Music Co.,
Cardiff (2 pm)
4 Charlene's Cafe, Absecon
(solo)
7 The Wild Rose Cafe, N.Y.C.
(solo)
11 Blackcat, Absecon
12 Blackcat
18 Greenbank Inn

TECH TALK

BY J.D. HOWARD

Over the past two months we have talked about basic music marketing concepts and how to put your bands press package and releases together. But now we need something else to complete our marketing goals. Until recently it was only cost effective to head for a studio and put your songs on tape. Well thats all fine and good and still a very necessary cost in the big picture. However, executives are not only looking for a great song but a great look too. So slick your hair back and put on your Sunday best while we head for the world of music video's. There are two types of music video's. Conceptual and Performance. Conceptual deals with actors, a story line and minimal exposure to the band playing. Performance oriented is exactly that, the band performing. This can be shot in different locations using all or combinations of band members. Although the conceptual side of video making is my personal preference (I believe you can really dig into what the tune is about by utilizing abstract images and sets) I would not recommend it for your first video effort. A conceptual project could backfire and the only result could very possibly be your director is the one who gets signed to a contract. The label is going to want to see your energy, your look and the interaction between players. So a performance video is exactly what the doctor ordered. If you had a budget of lets say \$100,000 you would obtain the services of a producer then a director, an editor, production crew, makeup artists, set decorator, sound stage, set pieces. The list goes on and on. I think if we started with a realistic budget, say \$ 1,000 you can get the point across to the labels without breaking your back. So the first step is to locate a director. Have that director locate a production company that will complete the project within your budget requirements. The director will then sit down with the band and any management involved and discuss ideas for the shoot. A virtual think tank if you will. Once ideas have been finalized the director will sketch and script the project down on paper. During the production week (or day) be prepared to shoot and re-shoot scenes over and over. This will give the director and editors plenty of material to use in the final copy. You will basically lip sync to your studio master on a small or large sound system. Lights, smoke and everything will add to your live look. A small crowd of fans could be in order for a wild audience going crazy. for your band. You will need about ten to fifteen people. The director can make the shot look like the place is mobbed. Once the shoot is completed, an editing process will take place where the pieces of video are matched with the stereo sound track. This is challenging, especially with the level of equipment your budget is able to afford. But if you chose wisely, the result will be a great looking video. There are several talented video producers in the South Jersey area. Most all of them deal with the Super-VHS format. If any of you are wondering about film, it is probably out of your price range (remember the cost is just to shoot and transfer, not edit). According to Tom Lennon of TopicGrpahical Films in Philadelphia, "To shoot, process and transfer to video, black and white film costs approximately \$50.00 a minute while color checks in at

about \$80.00 a minute". However, as our conversation continued we spoke of at least a handful of different ways to make video look as close to film as possible. So now you have a basic idea about video production. I cannot stress enough how much a visual presentation will help you. If you are indeed interested in producing your own video and are looking for a director and production, you can contact me at the magazine, 485-0057. Next month we will be dealing with the infamous audio demo in Part IV of Marketing In Music.

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(See Photo on Page 15)

EDGAR WINTER

by Pamela Pascale

Monday, January 23rd, marked the return of Edgar Winter's second Jersey Shore appearance. Even though it was very cold outside, inside the club was a very different story. Warming up the audience, was Dane Anthony & The Sons of Thunder. They are a five piece local band, who play 70's, 80's and 90's music, mostly in casino lounges, but more recently have been opening up for such bands as Edgar Winter and Molly Hatchet. They have that certain showmanship that could get any audience up and dancing. And dance they did before and after Edgar 'til the wee hours of the morning.

By 11:00, the club was filling up to its capacity and the dance floor was standing room only. Since the last time Edgar was around our area, he has had a change in band members and a new CD release entitled "Not a Kid Anymore." His new band included Tony Pia on percussions and Mitch Perry on guitar, who has been with Edgar since September of '94 and has also played with other national acts, such as M.S.G. And of course the multi-talented Edgar Winter performed on keys, sax, percussions and vocals.

As the lights went down and the band came out, the crowd roared and also did some chanting for Edgar. There were fans of all ages, some just seeing Edgar for the first time, and others for their sixth and seventh time. It doesn't matter how many times one might see him, every show is quite a spectacular one. Opening up with some oldies from the White Trash days, Edgar got the crowd going with his unique blues style. Then into the third, fourth, and fifth song, we were introduced to some of his new material, "Not A Kid Anymore," the title track off his latest CD, "Big City Woman," which Edgar dedicated to his brother Johnny, and "Way Down South," a song written for the hit movie, My Cousin Vinny, performed by the Fabulous Thunderbirds.

"We All Had A Real Good Time," a song written with ex-bandmate Dan Hartman, was performed and then another new song, "Innocent Lust," a very updated "sign of the times" tune for Edgar. Then came what we had all waited for, the "songs de resistance" - "Free Ride" and my all time favorite, "Frankenstein." "Frankenstein," to me, shows off Edgar's many talents with his haunting keyboard sounds and the drum solo's Edgar and Tony performed together. And if rap was as good as Edgar's version of "Frankenstein," I might reconsider purchasing such music.

As the set ended, and the fans screamed for more, I knew that all was not lost, Edgar had to do "Tobacco Road" for

an encore and that he did. Edgar's ability to mimic an instrument with his vocals and scat, like the best (Ella Fitzgerald), puts him above many rock/blues performers of our times. As the, at least five minute, version of "Tobacco Road" concluded, we knew for certain, as Edgar so righteously puts it, "We had A Real Good Time."

For more info. on Edgar's CD, "Not A Kid Anymore," write to Hooker Enterprises International, c/o Edgar Winter, 1325 El Hito Circle, Pacific Palisades, CA, 90272. Demand it at your local record stores, it's righteous!



Photo by Pam Pascale

Edgar Winter

WWAC TV 53

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Live has moved
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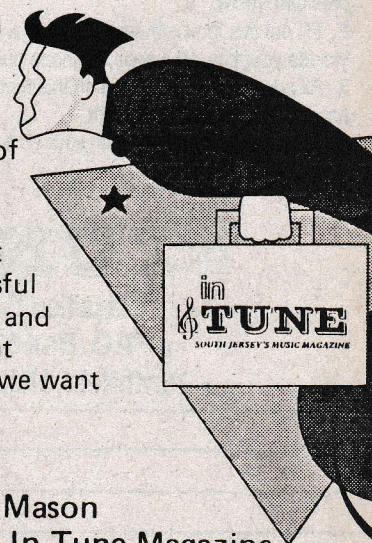
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STEVE HILLAGE

Limelight Club, N.Y.C.

January 31, 1995

by Bill Bengle

Making an extremely rare public performance at New York's Limelight Club, former bright star guitarist from David Allen's *Gong*, Steve Hillage turned heads and smashed many preconceptions with a very, very different combination of sounds. Since his early seventies *Gong* days, Hillage has always put himself on, or past, the very edge of music. During his solo career, he's recorded with the likes of *Pink Floyd's* Nick Mason ("*Green*") and Todd Rundgren's *Utopia* ("*L*") and has experimented with all available new technologies, such as the T.O.N.T.O. synthesizer system ("*Motivation Radio*"). While constantly being criticized for his steadfast 60's vision, his later works reflected changing musics of the times from funk ("*Open*" and "*Herald*") to eighties dance ("*And Not Or*") and he even foreshadowed the ambient movement as early as 1979 ("*Rainbow Dome Musik*"). In the 90's, Hillage turned his energies towards techno, working with *Eat Static* ("*Astralasia*"), as well as the *Orb* ("*777*") and his own project with lifetime partner, Mequitte Giraudy ("*System 7*").

There were some confused faces looking up at the stage devoid of typical rock gear or even a guitar amp. Those expecting a rock show were sorely disappointed, as were other things afoot. Following a forty-five minute set of interstellar grooves with *DJ Reese* manning the turntable decks, Hillage ambled humbly onto the stage with his Steinberger guitar in tow. After plugging directly into the P.A., the gnome-like guitarist augmented *Reese's* pounding rhythms with some nimble fret work. Starting out with his trademark "glissando" guitar, he elicited a swirling, echoed, flute-like sound so unlike the psychedelic jazz-rock of his *Gong* days. Throughout the seamless set, Hillage would use harmonic tapping and staccato 16th note bursts to provide a polyrhythmic counterpoint, rather than a rock and roll wank-a-thon, though at a few points, when the momentum was right, he let out a fine, thoughtful lead. It would seem the drone of techno suits the guitarist just as well as the similar drones of the Indian music which has pervaded his music through the years. Elsewhere in the set, Hillage made such a fine use of feedback over some more ambient passages, it brought the sound of early Barrett to mind. Finishing the set, Reese paid tribute to his stage mate by sliding the song "*Four Ever Rainbow*" into the mix, over which Hillage laid the sounds of humpback whale calls. After it was over, *DJ Reese* tossed a few copies of the latest Astralwerks label release, 12" remixes of 777's cut "*Sirens*" by stable DJ's, into the crowd.

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EAGLES

March 7th 8 pm

AMY GRANT/Gary Chapman

March 21st

JIMMY PAGE and ROBERT PLANT

April 3rd & 4th 8 pm

TOM PETTY & The Heartbreakers

with the Jayhawks

April 7th 8 pm

TOWER THEATER

SLAYER/Biohazard/Machinehead

February 26th 8 pm

SARAH McLACHLIN/Paula Cole

March 17th 8 pm

PAT METHENY GROUP

March 18th 8 pm

SHERYL CROW/Freedy Johnston

March 19 8 pm

BLACK CROWES

with the Dirty Dozen Brass Band

March 31st & April 1st 8 pm

THEATRE OF LIVING ARTS

MARSHALL CRENSHAW/Peter Stuart

February 18th 8 pm

BUSH/the Toadies

March 5th 8 pm

TROCADERO

TOM JONES

February 21st & 22nd 8 pm

MIDDLE EAST

BO DIDDLEY

February 17th

TROP WORLD

JOE COCKER

March 18th 9 pm

CLARIDGE

RONNIE MILSAP

March 27th - 29th

THE GRAND

KENNY ROGERS

April 8th

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SONNY RHODES

March 4th

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March 4th 11 pm

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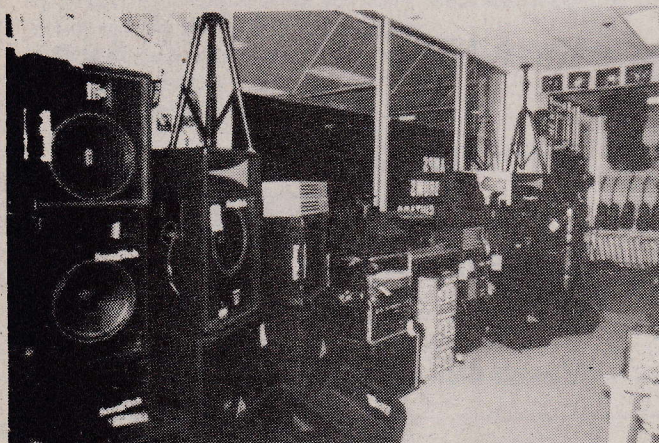
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